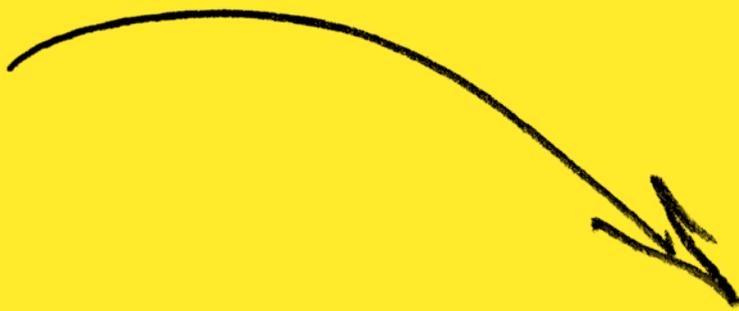


SNDO Care Document:

*How to Live, Work,
Think, Move, Study,
Learn Together.*



*Building and maintaining
a caring and safe(r) school
culture – a practical resource*

Introduction

The SNDO Care document is written in May 2022 by SNDO mentors Noha Ramadan, Joy Mariama Smith, Bruno Listopad, Ana Vujanović, production coordinator Chantal Mooij and artistic director Bojana Mladenović processing the conversations with the 2019-2020 SNDO students. The work started on the proposal of Joy Mariama Smith and within the *SNDO Critical whiteness research trajectory*, vol 2. from 2018. The work on the document knows several phases, first the core team exploration and embracing of the idea of creating such a document, then in 2019-2020 holding several SNDO Parliament sessions with the team and students to give and collect first inputs, thinking and languages around the notions which the doc pertains to address.

The 2020 pandemic radically reshuffled the priorities and so the care became of different order in the school. The topics did not disappear, quite the contrary, they may have become even more pertinent, but the labor around communal writing of it got postponed. In March 2022, the dialogue was picked up and in May the first draft emerged.

The aim of the document is to communicate some of the basic premises, which are

meant to create a joyful and meaningful study environment for everyone involved – students, teachers, guests, the team and support staff.

Different chapters address different topics that are at play and have been identified as needing everyone's attention and care. The language of the document is meant to address everyone at once, however, when needed there is direct address of students only or teachers only to remove ambiguity and speak of important things in direct ways.

We hope that this occasional directness of language will be welcomed and that even if some of the topics and invitations pose a challenge for the community, this will be received and understood in a way it is meant- to help everyone grow, be their best possible version in this environment and find joy, pleasure and affirmation through engagement with these topics.

Ethics of fairness and equal access are the basic underlying principles on which SNDO as department and its program stand on. Likewise, these are the driving forces behind the creation of this document and determine its contents and directions.

- Note on approach: SNDO fosters experimentation. This means that we do not claim that anything in this document is neither finite nor set in stone. The propositions formulated here are to be revised, fine-tuned and changed as we collectively move ahead and explore, or stumble upon new insights and directions. All propositions are based on hitherto available research and knowledge around the topics addressed. This research and knowledge come equally from our own community, academia, other professional contexts as well as from grass-root and activist communities and embodied practices of living ethically and freely. In that sense, nothing in this document is new or original. Rather, it is an extension of different research and formulations, and a contribution to commitment to living and studying in ways which do not reproduce inequality, violence and brutality of the late-capitalist society we are situated in.

This is a living document and will be communally revised ongoingly and published anew once a year.

Consent and Touch

SNDO is a place that centers makership and choreography in a way that centers a body-based practice. Bodies and touch are a part that are used almost consistently. In class, outside of class, and in research and performance spaces. It is not just working with your own body, but more often than not, working with your body in relation to others. Touch can be used in many ways, as a way to connect, as a corrective tool, or part of research. Even beyond touch, it is important to be aware that when engaging in activities that involve others, checking in* about what is available can be really helpful.

Since SNDO is a body-based learning environment, our aim is to uphold and support a consent-based practice/research/learning culture at any level of engagement. This can start with an understanding that there is a history in the performing arts that in the past suggested that making art was about pushing boundaries. At SNDO there is first an invitation to understand one's own boundaries and respect the boundaries of others.

Actively engage with upholding a consent-based culture by understanding consent as a dynamic practice, instead of a transaction. It important to create as much

space around saying 'no' as saying 'yes'. Also understand sometimes things might change. Providing information is a great foundation for creating consent culture. When people have information, then they can make the choices they need in order to feel comfortable and safe.

Everyone has different boundaries and expressions of them. Support each other by checking if it is ok to do something. Give space for saying 'no' or 'I don't know'. Understand that consent is a dynamic concept that is always in relation and can change. Practice understanding your own boundaries and listening to others and listening to yourself. If you make a mistake- which can often be a part of a learning process- view it as a mistake and an opportunity to learn. Try to be responsible for your actions, and if you upset someone apologize and work to learn from your mistakes.

We are not learning in a bubble. This means that most of our actions affect others, being aware of this is helpful in creating a respectful and safe learning environment.

- Check-in: can mean talking to a person with the reason to find out more information, so you can be aware, responsible, and clear about what that person's needs are. It can also mean slowing down to check if things are clear, and enough information is given to make informed decisions. It is linked with consent in that it can provide space and care for decision making based on capacity, boundaries and other needs.

Communication and Responsiveness

Communication! How to do it and why! Emojis or formal email or a voice message? Meetings with a set agenda or an impromptu corridor check-in? We all have different styles and preferences around communication. So how do we create a common ground? What collective community agreements do we put in place for things such as: expectations around response time, platforms for communicating, frequency of communication, reminders, involvement in feedback sessions and so on. How do we see and name the work of practical communication and organizational labour? Who is doing what?

While studying at SNDO requires navigating many practicalities, it is good to remember that ultimately, this interacts directly with your artistic work. At the

SNDO we aim to foster a process-oriented learning environment which means exchange and dialogue are crucial. This requires personal and interpersonal reflection as makers and artists, mentors, teachers. Transparency is valued. Openly sharing how we work, what we are experiencing, what we don't know, what we wish to try, discussing our challenges, desires, questions. This is how we learn and grow, and it requires generosity, courage, good will and practice. So, practice clear and honest communication. Practice organizing your work processes, your ways of speaking and directing, experiment with how you structure time and how you articulate your inner worlds. It's all connected.

- Note on language: while English is our language of study it is important to recognize that we are a community of many mother tongues. As most of us are working in a second or third language, consider the timing of conversation, diversifying modes of processing and reflection, and find ways to ease and support this different language level (for example the use of DeepL translate when working with written materials).

Ambitions and Resources

RESOURCES

Technological and material resources are not isolated from the human labour needed to sustain and support their use. The use of those resources (such as tech, decor, production) at the SNDO depends on the labour of the whole team, support staff in the ATD, and our own student body. Please consider resources in terms of labour and sustainability. Is it visible to you what is needed to produce the work? How are we sharing, managing, distributing, and demanding resources from ourselves and each other?

As the SNDO is an educational program (not a production house) keep asking yourself what motivates your desire for requesting certain resources. What is artistically urgent to you right now? What is the priority for your learning in each process? There is something to be gained in limiting what you make available to yourself or expecting others to make available to you. Trust that limitations lead to unexpected creativity.

We encourage you to dream big but to balance your vision and ambition with notions of ease and sustainability – for yourself and those you work with.

AMBITION

Ambition is a wonderful thing. It expands the possible and expresses a movement towards the unknown. When making art, we practice our ambition in the form of imagining and exploring ideas which we try to materialize.

We encourage you to consider your ambitions honestly, to talk about them and be critical as well. They might not always be about a material product. What else are you dreaming about, in, through and around your work (for example relations, experiences or politics, or specific practices)? We live in a highly individualistic culture where we learnt to compare ourselves to each other and compete based on values which may not even be relevant for us. Check yourself. Are your ambitions yours? What is motivating them, what are the values and ideas behind them?

The flip side of ambition is success. Do you acknowledge your own achievements and successes? How do you define these things? Try to consider your learning process over a long timeline and identify steps and goals along the way as markers.

Time Management

SNDO is a full time 4-year study program. It is a competency-based program whose aim is to prepare the choreographer/maker for a professional career in the field. This means as part of the learning environment we are often working with multiple schedules and timelines. It is important to have a realistic and healthy relationship with time and workload. To that end, part of the work of being here is accepting that time management is an integral part of the education. There are often many schedules that intersect and overlap and can even be overwhelming at times. Being able to take the long view (to plan ahead) and to also look at one day at a time so you have an overview is a good start. There is the academic year schedule provided by AHK, this outlines building hours, holidays (when building is closed), as well as start and end of academic year. There is also a class schedule by year group and by block. Lastly, there is Asimut- which shows the most up-to-date and current information on rooms, and studio use.

As outlook is the system used for email, there is also a calendar feature where you can input your own important dates and set reminders.

Practice having an overview of these schedules, so you can be aware of how those fits with your personal and professional life outside of school. Plan ahead when you

can, to reduce feelings of stress and feeling overwhelmed. Remember that planning and time management is a practice, and ask for support from peers, student coach, mentors when needed.

At SNDO we need to understand our relationship to time, schedules, dates of submission and deadlines. As well as how time and (academic) structure are linked? Try to find ways to cultivate your positive relationship with time. There are moments, were practicing understanding your relationship with time can be frustrating, especially when feeling overwhelmed. What are strategies that can help you better understand timelines. Taking the long view can often be helpful. Looking at the schedules and also being in communication around, points where things may look dense or seem unclear can help you plan.

- Tips: review your own scheduling practices – do you use a paper agenda and note all important dates in it? Do you set working process moments in your planner or only final deadlines? How far ahead do you check things in your agenda? Do you structure a folder tree in your email inbox so that you can have direct access to all relevant information (e-mails)?

Distributed Self/Selves-Care

An overall healthy sustainable environment is an aspiration that SNDO wishes to attain and find ways of establishing. Accordingly, with this document we wish to also invite SNDO small community, both students and staff, to consider routinely checking in and attuning to their mental, and physical condition and invest in practices that promote their overall wellbeing.

We want to encourage the SNDO community to cultivate, devise and disseminate practices of care that enable its members to feel better supported, feel more resourced, and better able to repair and comfort themselves, not solely when faced with destabilizing challenges as a mode of rescue but as a pervasive preventive measure that regularly cultivated assists practitioners to quickly regain their balance when incidentally (or recurrently) confronted.

Practices that can enable the members of this community to feel more properly equipped and secure about being capable of restoring equilibrium when confronted with adversities that either pertain to the nature of the academic setting, like workload or interpersonal relations or are to this external.

We believe that the practices that we are here attempting to promote will permit the members of this body to engage generously with themselves and the surroundings without being depleted by its inherent complexities. Challenges often do not only affect those whom these directly impact but affect some of the other members that are also part of the same community by influencing modes of reacting, responding, and relating.

We perceive these self/selves-care practices

built upon the notion of response/ability, that is, the ability to respond to a changing context. We wish to emphasize responsiveness as the practice of choice when responding is possible. That is, we wish to emphasize response as an adaptive strategy explored through trial and error.

We suspect that the members of a community that regularly monitor and caringly invest in their wellbeing are better equipped to help to provide sustenance to the environment of which they are part. That is, by regularly attending to themselves these end up being supportive nodes within the network they operate in.

A cared and cultivated nodal disposition helps to sustain the integrity of the latter. In this context, a restorative gesture of withdrawal, a disappointing omission, can turn out to be a generous gesture towards others. We trust that practices of self/selves-care such as these have the potential to proliferate through intentionality, embodiment, and disposition; by tone, gesture, and overall demeanor, and not merely through speech. We certainly don't underestimate the power of speech, but simply find this discourse to be more efficacious when intentionally reflected by more means as possible, the flesh included.

In short, the self/selves-care practices we are attempting to convey and promote, as their denomination indicates, start indeed by attending firstly to the self or the selves, however, the practitioners are not the sole recipients of the benefits that these practices engender.

We wish to inspire a decentered movement towards care that has the awareness of the self or selves as its starting point.

Gender and Sexuality

SNDO is a feminist and queer context welcoming gender and sexual orientation diversity and supporting those of the oppressed identities and histories.

As such our school aims at creating safe space for students, teachers, and staff members of various identifications, expressions, and practices in terms of gender and sexuality, as well as at fostering knowledge production coming from female and LGBTIQ+ artists, scholars, and cultural activists.

We acknowledge that students coming to SNDO start from different contexts and background in approaching the issues of gender and sexuality; the same goes when it comes to the theatre venues and art spaces in Amsterdam with which we collaborate. What we as a learning community wish to do with the divergences in starting positions is to enhance supportive behavior and discourse around minoritarian, discriminated, and stigmatized subjects, especially by those who occupy privileged positions. Therefore, this document invites to an active approach to learning about the gender and sexuality, an effort to discover and share references created by the historically oppressed subjects when it comes to gender and sexuality, and a willingness to contribute to creating safe space for everyone involved. At the same time, since the discourse around gender and sexuality changes, refines, and evolves, we need to stay open to being criticized and correct

our perceptions and approaches when we discover we are hurting someone else.

The main guideline is to use a gender sensitive and LGBTIQ+ inclusive language. Basic tips involve the following: avoid making assumptions about someone's identity or experience; if you don't know what pronouns a person uses, ask them about their preference; when speaking about a third party, avoid binaries such as "men and women" or calling a mixed group of people "girls" or "guys" – say: "the person" or "the people"; when referring to the abstract nouns such as "the person", "the subject", or "the author", in writing and speech avoid using masculine pronoun "he" – use either "she/he" or gender neutral pronouns such as singular "they"; identity and preferences are personal – don't approach someone to discuss their sexuality or gender identity unless they explicitly invite you to.

These behavior and discourse are to be contextualized inter-sectionally and in accordance with other sections of this document, which continually remind us to recognize the site(s) of privilege in each of us, from which we can act to support and protect those who are oppressed and discriminated, creating an atmosphere in which solidarity will be mutual.

Racism and Whiteness

Race is a construct coming from white supremacist worldviews and ideologies. Hitherto, there is no scientific consensus on what constitutes a race and as such race does not exist. However, racism – as ideology, cultural archive and way of conducting oneself in the world – is real and has real consequences for the lives of those who are racialized by it.

Even if it considers itself to be one of the more progressive environments, SNDO is not exempt from the racist operations. Unacknowledged biases, embodied attitudes reassembling and emulating white privilege, white ignorance and innocence are all at play in this environment. These are not only not welcome nor encouraged by the school, they are harmful and have negative impact on the study of, in the first place BIPOC students but have

harmful and additional labor demanding from BIPOC teachers and staff. Moreover, it slows the development of the whole community and removes the possibility of a joyful and juicy study environment for all. If racism is to be eradicated community needs to collectively engage in actively changing the course.

Recognizing (micro) aggressions, holding inclusive classroom and having the capacity to deescalate (hold own emotions in appropriate place and being able to handle those of others) are invited.

Fighting racism is messy, painful, confronting, and all together an unpleasant process. But undertaking efforts to collectively eradicate racism and remove whiteness as a harmful norm is an endeavor that brings satisfaction and pleasure.

- Some examples of occurrences, attitudes and injustices which regularly occur at SNDO, and tips on how to do it differently. For obvious reasons, these are mainly directed towards the white population of SNDO:
 - BIPOC students and teachers should not carry a burden to educate their white peers (students or teachers) around how racism works and whether something is racist or not. Tip #1: for white students and teachers: there is large amount of literature on how racism operates and 'distracts' people of color from living their life (and in our environment, studying fully) when asked and expected to share their knowledge and explain racism to white counterparts. Please read this literature and get up to date with what racism is and how it operates. Tip #2: practice consent – allow students/teachers of color to give consent to be engaged in a talk/discussion around race and racism. The clearest consent is when a BIPOC student or teacher, on their own, decide to speak and engage in conversation around race and/or racism. When this happens, listen.
 - Thinking around white guilt, shame, confusion, anger: these are real emotions and as such have real impact on the one who carries them as well as on their environment. It is important to find appropriate ways and contexts to express and process these emotions. Some useful tips would be: speaking to professionals such as therapists or councilors, doing research online in safety of own environment, looking for white peers who already seem to have more understanding and are willing to share with you or speaking to your direct supervisor. This will validate your emotions and offer an opening into how to go about them. Often curiosity and acquiring knowledge, alongside community support, is the quickest and safest way to emerge out of these discomfoting emotions.
 - Tips for BIPOC students: find ATD Circles of Color where your observations and experiences will be shared and validated offering relief and safety from always having to anticipate and live through racist (micro) aggressions.
 - Know where to report the incidents and instances of (micro) conflicts. At SNDO your mentor is the first instance to talk to as well as artistic director.
 - Speak up in your own tempo and when you feel comfortable. But do speak up – you will be taken seriously.

Reading tip: bell hooks – Teaching to Transgress, Education as the Practice of Freedom (available at ATD library)

Disclaimer: BIPOC – Black, Indigenous and People of Color. We are aware that this term is reductive and oversimplifies various diasporic, cultural and ethnic backgrounds but is used here as a helpful shorthand to denote the experience of being racialized. The usage of it can change depending on the context.

Cultural Exchange

SNDO is an international learning environment. There are people of different identities, genders, class, sexualities, abilities, races, ethnicities, religious and political beliefs and more. We want to foster an environment where these differences are not only welcome but acknowledged. This means we expect and value cultural exchange.

It is not only common to be influenced or informed by other cultures. We want to do that in a respectful way. It is important to acknowledge and differentiate between cultures (and all the things that make up culture), and to seek to understand your own culture in relation to others, as well as the culture you create by being together. This means considering what is appropriate. Sometimes there are different perspectives on what appropriate is, based on many factors.

When creating something, seek to find the difference between influences, appropriation and appropriateness. What is cultural appropriation? Cultural appropriation is the taking or using the “intellectual property, traditional knowledge, cultural expressions or artifacts from someone else’s culture without permission or acknowledgement. What is culturally appropriate? Quite simply it is acknowledging and respecting the culture (when it is not your own or even when it is) that you are influenced by or taking from. We welcome cultural exchange! So, to be aware, curious and respectful as these exchanges happen. If you are unsure, or insecure, you can ask questions to find out more, and do your research. Welcome exchange and be respectful.

Online:

CULTURAL APPROPRIATION: A ROUNDTABLE:

www.artforum.com/print/201706/cultural-appropriation-a-roundtable-68677

Appendices in this document:

1. On the dance performance 'Monument 6 – Landing a Ritual of Empathy' by Moira Ivana Millan
2. White Freedom: Eminem, excerpt from essay 'Hello Darknuss my Old Meme' by Carl Handcock Rux from the book 'Everything But the Burden: What White People Are Taking from Black Culture' by Greg Tate

Financial Precarity

We live in times of normalized precarization, where most of the people living and working in neoliberal capitalism experience certain forms and levels of precarity. That said, within our community we wish to raise awareness about and transparently discuss the problems it brings, as well as the parameters according to which it affects us individually and as a community. As two main parameters of financial precarity we recognize: geopolitical and class related ones. Geopolitical differences in precarization become especially visible when it comes to the tuition fee rates paid by EEA and non-EA students, as well to the Dutch bureaucracy regarding visa, work permit, etc. In our international community, geopolitical differences play an important role, and we wish to encourage working on them in order to ameliorate the quality of living and a sense of security for everyone. This should not exclude awareness around economic inequality which involves Dutch or EU population – an intersectional analysis of who does(not) have access to schools like SNDO is important.

There are many ways we can all contribute. In the past students organized solidarity fundraising for non-EU (to give one example). Community can also actively share information, resources, and keep an ear on the ground for jobs, grants, housing, and support around legal issues.

Class differences significantly contribute to the financial precarity of students, and it is noticed that a more articulated and transparent discourse around it is lacking and needed. On the one hand, it addresses the fact that the class (struggle) still features in our capitalist society (here the Netherlands), and that those belonging to less affluent classes experience the society, with its rules, accesses, and opportunities differently. What practical ideas can we come up with to act in solidarity with people coming from less affluent classes and give visibility to the struggles faced? Starting from the understanding that art education is a privilege, it is important to critically reflect on how class impacts our behavior, our aesthetics, our sense of inclusion, exclusion or entitlement, and how these forces shape the relations which govern our learning environment. On the other hand, there is a wish to focus more on the issue of the class when it comes to artistic and theoretical discourse, interpreting performances, reading literature, etc. These two lines of action constitute a joint force for understanding and to an extent correcting social injustice which hinders both the life in Amsterdam and the artistic development of the students coming from the different socio-economic conditions.

- Questions: How to keep a hold of housing opportunities for the community! Stats/survey among SNDO students about their material life to give transparency.
For the AHK to supply jobs to people in precarious situations, like the student office.

Disparate Individual Agendas

According to the Oxford English Dictionary, “disparate” is defined as “essentially different in kind; not able to be compared.” Within the context of this document, by “disparate” individual agendas, we comprehend and wish to draw attention to, the challenges posed by the coexisting contrasting priorities often present among SNDO community of students.

Disparate desires and aspirations are inevitable. In an environment in which autonomous artistic expression is nurtured these constantly surface in multiple ways. At SNDO difference is valued and we wish that this continues to be expressed. Yet, there is a mode in which this recurrently manifests that tends to destabilize the learning environment.

SNDO students are occasionally recipients of seductive invitations by performance makers, curators, or others to participate in extracurricular projects. In most cases, to be able to participate in these, the students need to sacrifice attending school courses. Missing these either partly, or fully.

Throughout the years, we have witnessed that when students decide to partake in these projects, a chain of undesired effects

is often set into motion. These can be further aggravated when decisions are made impulsively, without taking into sufficient consideration their impact in the broader study context, or when a dialogue with the institution and their peers is poor or lacking.

A class that is repeatedly prevented from studying together due to absences, whatever the reasons for this may be, impedes its students to gain multi-perspectival insights present as potential. It also prevents the formation of a shared subjectivity informed by common references that courses disseminate. The knowledge that the collective body accumulates permits more sensitive attunement to each other’s practices, that in a later moment can be expressed in consolidation and support; and even remain operational after the graduation phase.

With all the above in mind, we appeal to the students to develop a reflexive, and communicative posture concerning extra-curricular engagements.

- For a more comprehensive view on the problematics of ‘school of absence’ please see the Frustration Appendix in this document.

Safety

What do you need to feel safe in your learning environment? When working together and working with bodies and makership, there are many layers of safety. There is safety related to regulations, hazards and public safety. There is also working together to create the feeling of safety. Working together to understand what a safe learning environment is everyone's responsibility. Identifying what makes you feel safe and communicating it creates space for others to do the same. In practicalities, refer to the resources page to know what supportive structures are available to keep you safe.

ahknl.sharepoint.com/sites/StudentAffairs/SitePages/Public-safety.aspx

PUBLIC SAFETY

Public safety key points:

1. Production, CRIE, PRIE, performance
2. Building safety-codes, studio use/agreements, external venues
3. Accessibility
4. Liability

While creating a performance, students are also coached in how to produce safely. There are a number of tools the student can use, such as the PRIE and the Routeplan. (ahknl.sharepoint.com/sites/ProductionRoutePlannerATD). The PRIE document ensures that when risky materials are used, safety is carefully considered before, during and after the performance. The student can go through it with the technical and producer and look for good options. The Routeplan is a step-by-step plan to produce and create your own

performance, with the help of the different departments at school. It's about décor, technicians, transport, costumes and so on. It covers all aspects of production.

In addition to safe production, the location of the performance is always considered. This can be a studio or theater, or an external location such as a theater in Amsterdam. The production manager always communicates the house rules of the place, and next to that also informs the external crew about the safety rules by sending the social safety package. During the performance, at school or on location, a person is always present to ensure safety, in the broadest sense of the word.

Making the building accessible to all is an ongoing agenda item also at the ATD. In the current building, modifications have been made to the doors that open automatically to make it easier to use a wheelchair in the building. There are also Evac mattresses hanging on the wall in the stairwell. Should a fire break out, people in wheelchairs can be carried down more easily. This is something we remain constantly alert to to see if any new modifications are needed. The same goes for the external locations. According to Dutch public access regulations all venues should have an accessibility plan and facilities. Exceptionally, this is not a reality, in which case we attempt to communicate this.

Liability insurance for individuals covers the liability of you and your co-insured for damage to people (personal injury). As well as to other people's belongings (property damage). It is not mandatory insurance, but it is highly recommended

to take it, should something happen then you are well insured.

PERSONAL SAFETY

Safe(r) Space: SNDO is a place where we all share the responsibility to uphold or contribute to making a safer space. We understand that moving towards safe spaces is work, that is both collective (shared) and individual. When learning a safe space for learning can mean a space where the intention is to move toward a space without bias, conflict, criticism, or threatening ideas or conversations (and other types of violence).

Realistically, because we are a mixed learning environment, these things listed above will likely be present at some point. If we are all aware and can try to name these things when we see them, we can move toward a safer learning environment. Biases, threats, conflicts and criticism do exist in learning environments. When we acknowledge this and move together with a common goal of creating a safer learning environment it means we share the responsibility.

SOCIAL SAFETY

For ATD and AHK social safety protocols please refer to ATD communication.

Supporting Care

The logic of self/selves-care practice we wish to inspire can be further supported by ATD and SNDO infrastructure. The ATD website offers several lists of resources relating to health and well-being. Some of these services operate at ATD building or in other sites of the AHK campus (and to this external) offering advice to its students through consultancies.

When it comes to mental health ATD offers consultancies of two psychologists that attend to students once a week upon appointment. Currently it is also possible to request advice from an individual coach, that provides consultancies twice a week, and a life coach can be organized as well via the ATD student counselor.

When it comes to physical health more broadly there is a Health and Performance department located on ATD's 8th floor that offers consultancies from different specialists from Monday to Friday both upon appointment and through drop-ins. The H&P weekly schedule is composed of different slots dedicated to different concerns. Among which are consultations on health in general, physiotherapy (injury prevention), manual-therapy (injury prevention), Mensendieck exercise therapy

(posture and movement), and nutritional guidance. Additionally, this department also collaborates with medical practitioners of various specialties that operate outside the academy.

Last but not least, has SNDO throughout the years integrated into its curriculum diverse courses that promote and support the mental and physical well-being of its students, among which, self-care, osteopathy, Alexander Technique, shiatsu, yoga, and Pilates. Many other courses contain elements or revolve around the notions of care too, articulated theoretically and practically.

All the above mentioned demonstrated to be supportive, nevertheless, alone these are not sufficient to contribute to a more generalized culture of care that we aspire to see manifest at all levels of SNDO community, therefore this invitation.

Capacity for Affirmation, Celebration, and Humor

Let's not forget to nurture ourselves! We need love, celebration, release, care, tenderness, pleasure and fun to thrive. Let's remember and celebrate our courage, our joy, our inner clowns.

We all face personal difficulties sometimes. Studying, or even simply living day to day can feel like a struggle. The effort needed to survive the multiple aggressions of normative, supremacist and exploitative capitalism, and the stress of hustle culture might seem overpowering, but these forces are something we can critically resist. Find ways to actively create space for whatever brings joy and makes you laugh. Seek pleasure. Express appreciation and celebrate the efforts of others, and yourself. Practice kindness and patience. Rest. Breathe air and space into your work and your life.

One simple tool to nurture self and others in celebratory ways is expressing satisfaction and giving back affirmative feedback.

We are all quick on expressing and articulating when something does not work or rubs us the wrong way; deliberate acts of celebrating when things go well are often forgotten. Everyone needs kindness and affirmation – students, teachers, support staff, technicians, mentors... practice remembering to recognize and voice when something goes well.

These are radical acts that require practice.

◌ links:

Radical Tenderness: danidemilia.com/radical-tenderness/

Joy: whitesupremacyculture.info/joy.html

The Nap Ministry: thenapministry.wordpress.com/

Appendix on Cultural appropriation #1:

On the dance performance 'Monument 6 - Landing a Ritual of Empathy' by Moira Ivana Millan





On the dance performance “Monument 6 - Landing a Ritual of Empathy”

Reference: www.kfda.be/en/program/monument-06-landing-a-ritual-of-empathy

Recently I came across a video that filled me with rage and indignation. It is the presentation of the work of choreographer Ezster Salamon in Kunsten Festival des Arts, on May 5th 2017, at the Wiels art center.

This work was presented as the revival of an ancestral extinct Mapuche dance. In the video shown on the festival website there is a group of young dancers with their faces painted in various colors, using a metalized blanket as if a Poncho, those blankets that are popularly used by rescuers that help refugees arriving in Europe.

You hear a Tahiel Mapuche that was sung by the youngsters. I recognize the Kawel Tahiel, a sacred song of the horse. **The youngsters sing in a circle. Everything seems gross, empty, banal, denoting ignorance and lack of apprehension.** As a Mapuche woman, with belief in and respect for the spirituality of my people, I am profoundly disturbed that a dance that is part of the ceremonies with which we pact a harmonic relationship with the earth, is represented out of context, ridiculed and worst yet is presented as extinct.

My intention with this text is not only to denounce the cultural atrocity committed by this famed and well known choreographer, but fundamentally through this example declare war on such practices of cultural extractivism. Conscious that the system has not created punitive tools that penalize and criminalise neither cultural appropriation nor cultural extractivism, it is necessary to define the substantial difference between these categories. Cultural appropriation is the comodification of a cultural expression of a people that the dominant culture bids in the market, it can be a dance or a craft. Cultural extractivism is the removal of knowledge, wisdom/science, or art of oppressed peoples in order to destroy them. An example of this is to learn a language, empty the meaning of its words, misrepresent the conceptual origin of words at times replacing them for others.

Lately we have seen the legitimation of fashion enterprises, snob artists, and even government officials that have practices of cultural appropriation and extractivism. Immediately the European and supremacist voice legitimizes this conduct bestowing a regard that is exotic, postmodern and cool.

The European tradition of robbing. **With different names and categories, the hypocritical capitalist Europe has tried to redeem itself, believing it is the messiah that goes to liberate enslaved people, whilst being the greatest enslavers of all.**

The cultural extractivist is a sort of neo-pirate who goes out in an adventurous search. It believes itself the discoverer of unknown treasures, which it will not only appropriate, but tear away to take back to his place of origin. Neo-piracy manifests in various modes; We see it with Benetton, appropriating extensive Mapuche territories and using marketing campaigns with publicity that vindicate racial diversity and tolerance under the slogan “United Colors of Benetton”. In the mean time they finance the repression against our people, direct the local politics and define the warmonger agenda establishing itself as a fashion innovator for its pseudo anti-racism.



Ezster Salamon is another example of this. She robs my people of a sacred song and dance. But she couldn't have done this theft alone, she managed it thanks to another thief that preceded her, using an extractivist camera in a Mapuche ceremony, filming the dances, filming the songs and putting them on YouTube. How was this possible? Because of the abuse of hospitality and trust that we, Indigenous peoples are used to giving by not putting limits. Hospitality must have limits. Universities, artists, n.g.o's, governments, companies they articulate as precise tentacles to loot the spirit of the peoples and their territories. The innocence shown before the looter for more than 500 years, must end.

Ezster Salamon is not only robbing a dance, a song, but she is contributing to the destruction of a spiritual ecosystem. However, she presents herself as a redeemer that recuperates a lost dance and herself as a heroin in giving it back to humanity, transmuted by her western white gaze. The white Eurocentric messianic holds the fantasy that being guilty of the biggest atrocities in the world they can receive redemption. It convinces itself that they can be saviors. They do not question their own privileges, they don't yield the word, they monopolize discourse and establish stratification norms and value.

Curiously she named the series **Monuments. Whilst in this parts of the world we are talking about demonumentalising the genocides, a way of taking down the pedestal of the civilizing model, Ezster Salamon's dance series pretends to place in the collective unconscious a museologic language that is nothing other than the language of aniquilation.** We must replace them for memorials whose discourse will be collective and from the people.

Someone should tell Ezster Salamon that this dance is not only alive today but our people are stronger than ever in our knowledge and spirituality. **While Ezster Salamon was announcing the revival of a forgotten dance, of an almost extinct people, in Walljmapu, both in Puelmapu as in Gulumapu the territories were**

assaulted by bullets of army repressors and police torturers. This “almost extinct” people called the Mapuche Nation has no less than four million people. They exist in the south of South America as guardians of life, confronting extractivist, polluting enterprises, mercenary landowners, and corrupt officers. **At the same time the choreographer was receiving a significant pay in euros to fill her pockets, many of us were collecting coins so that we could go to the nearby courts to report the systematic hunting of our people.**

Was Ester Salamon conscious of the reality of my people? Was she trying to pay homage to the Mapuche People? Did she think the only way of visibilizing a people is robbing them a dance?

Finally, Ester Salamon states in the text that accompanies the performance that she will reject “blackmailing of identity”. Which to me is ironic and comical, since she is the first of such identity imposters.

Cultural extractivism and appropriation are crimes and they must be judged by the people who are victims of these acts. While we don't have legal instruments for the nation states to condemn by jail or fines, I summon indigenous people to say: Enough Europe! This must end!

Moira Ivana Millan
23 February 2020

Published in Spanish, February 24 2020 by the Movement of Indigenous Women for Buen Vivir.
Translated to English by Cecilia Lisa Eilceche and Salvador Gallego Santinoli



Appendix on Cultural appropriation #2:

White Freedom: Eminem, excerpt from essay 'Hello Darknuss my Old Meme' by Carl Handcock Rux. From the book 'Everything But the Burden: What White People Are taking from Black Culture' by Greg Tate



Gloryhallastoopid, "The Rooster" could find a home on *Motor Booty Affair*, the crunkadelic Killer Mike cameo "Bust" is some *Standing on the Verge* for your shelf ass while *Trombipulation* could have used the fetching "Church." No copycatting here, though. George Clinton and company's best ideas, especially the harmonic ones, have been needing a change of venue. They've been barely touched let alone exhausted by G-funk. And never fear: Big Boi also maintains Uncle Jam and the Outkast of yesteryear's ghetto-centric take on world politrix. Suckas will bounce.

- 2003 -

White Freedom: Eminem

So he's back. Presumably with another multiplatinum bitch. The kracka you love to hate. Only don't hate Eminem because he's white. Hate him because he's the only free man in commercial hip-hop. (As Lauryn is the only woman who's taken Ntozake Shange's advice and found god in herself and is loving her fiercely.) Hate him because he's the only man in hip-hop not burdened with representing the 'hood and Black sex to hip-hop's prime real estate, the vanilla suburbs. Hate him because he gets paid by the industry to be whimsical and personal. Free to be Em when such whimsical and personal Negro geniuses as Beans, Vast Aire, Jean Grae, and Prince Po got to mine the more-freelance-than-free hip-hop underground. Of course they're free too—free to never be seen on a Viacom-owned Negro entertainment station, free to never get played on hip-hop radio. But this is a price Negroes must pay when their music can't be used to score *Girls Gone Wild*.

Of course Mr. Em has his own crosses to bear, since he knows better than most how guilty he is of being white. So guilty that on *Encore* Mr. Em allots much of his time as a free man coming on humble, begging forgiveness, tripping over lines to explain himself to the Negro community for getting involved in coon bidness such as 50's beef with Ja Rule and those rediscovered ancient rhymes riddling Black girls with Mick Jagger—worthy abuse. His exercise of white freedom has also gotten him banned from Viacom-owned BET, presumably on the sensitive Negro community's behalf, for his Michael Jackson—mocking video. It has also found him scribed on the covers of hip-hop magazines as the greatest living rapper, which always makes me laugh and think of how predisposed white supremacy has made even colored journalists to crown any white man who takes a Black art form to the bank, to mo' money than

Shine ever seen, as the greatest who ever lived. Fred Astaire, Benny Goodman, Elvis, Eric Clapton, Larry Bird, take your pick. As if any of them understood the kind of casual fatalism I overheard on 116th and Adam Clayton Powell the other day, where one brother say to another, straight-faced and not a hint of irony, "He'll be out soon, he didn't get much time, he only got ten more years." All that August Wilson sheet in other words. That real Black Angst. The kind of angst that only the burdensome, belaboring crucible of white supremacy could twist into those bizarre, contorted, and comforting expressions of Black Pleasure and Irony known as bebop and hip-hop and the blues.

There's no denying that with his broken home, *Eight Mile* origins, druggo mama, and baby-mama drama, Mr. Em does the sound of white male angst as well as Iggy Pop, Woody Allen, and Bill Clinton combined, and that given how you never see another white man within ten feet of Mr. Em if he and D-12 can help it, you figure he feels he has adopted himself into the Black Guerrilla Family. You could also argue that anything that foments unity in struggle between the youth of America across color lines and late-stage capitalist hip-hop is hardly an awful thing. Especially given that being poor and white in this country is considered such a sin against god it'll make you vote for his only begotten Bush, there's little reason to doubt Mr. Em when he shares his passionate love affair with hip-hop or tells how during Public Enemy and X-Clan's heyday that love drove him to wear an African medallion and Flavor Flav clock, knowing brothers liked to snatch it from his neck. Such love of hip-hop and to such a degree that Mr. Em feels the need to share how genuinely hurt he is that a nonentity like Benzino has made him persona non grata at the *Source*, a magazine he grew up on. And to such a degree that those who found Mr. Em far funnier and more irreverent when he used his ghetto pass to hang himself, call his mama a cunt, and stab his baby-mama problem to death may well be disappointed (all the bzingin' Dre-like beats here notwithstanding) with how much quality rhyme time he gives over to apologia to the community Negro, to assaulting safe and easy Negro targets like MJ on "Just Lose It" and "Ass Like That," to the twenty-four-hour motorbootyfest known as KneeGrow Uddertainment Television. And can't nobody be mad at him for trying to rally his flock against the President's War on Iraq in "Mosh."

Yet and still, the fact that Mr. Em could get that sentiment out on music television when Dead Prez, hip-hop's most been-trigger-ready presidential assassins, never-ever will is less a testament to Mr. Em's white male freedom than it may first appear. More a testament, indeed, to the fact that the powers that be are more skeered of the Black Guerrilla Family's

militant wing speaking to family about revolution through this cable-televised hip-hop medium than the angriest wigga alive. See, end of the day, Howdy Doody just don't cut it when your tired poor sleeping masses need to hear it from Malcolm X. Or god forbid from Fitty Lloyd Banks Jay Z Lil Jon Nelly Chingy Fabolous pass the smelling salts what kinda agit-prop ra ra hip-hop planet you think this is we living on?

– 2004 –

Wu-Dunit: Wu-Tang Clan

Wu-Tang Forever

Raekwon, set it off: Yo Yo What up Yo Time is running out It's for real though Let's connect Politic Ditto. Once upon a time hip-hop was something we did out of necessity and not boredom. Being down demanded urgency, like an emergency, because the shit gave you agency and currency. Like a four-alarm fire, you ignored hip-hop at your own peril. Once upon a time we thought hip-hop was the fire next time or at least the spark. Once upon a time we believed in the Easter Bunny too. Your moms got the pictures to prove it too. Just look at de chile. Sitting up there grinning at the Great White Rabbit. Hippety-hop. Grow the fok up. Hip-hop baby, your bunny been cooked.

Can you relate? It's like this you know: If not for RZA and the Wu-Tang Clan, commercial hip-hop would be irrelevant and unlistenable. Like Frank Zappa said, hard-core isn't dead. It just smells funny. For months heads been dying to know: *Wu-Tang Forever*—sophomore slump or sophomore triumph? If it's wack where does that leave us? All alone with DJ Shadow? Homey don't think so. GZA sez, "Rhymes filter through the neck before the words hit the chrome / Pro Tools editing tracks that's rough / A jam without a live MC isn't enough." RZA sez point-blank "This is true hip-hop." In the purest form. MCing! Lyrics! "This ain't no R and B. Wack nigga taking a loop thinking it's gonna be the sound of the culture."

Everything you read about hip-hop these days reads like a requiem or an obituary. How did we get here? You want to talk about your culture? Got your culture right here. Back in the day of innocence and wonder and a little will to power. Back when the song mattered more than the video hoochie. Who knew that one day hip-hop would come to this: Tupac and Biggie shot dead in the streets behind some bloodclot Bloods and Crips business? Who let the gat out the bag? Gangsta rap had to

Document initiative: Joy Mariama Smith within
'SND0 Critical Whiteness research trajectory, vol 2'
conducted together with Bojana Mladenović 2018-2021.

Texts: Noha Ramadan, Bruno Listopad, Joy Mariama Smith,
Ana Vujanović, Chantal Mooij and Bojana Mladenović with
input of SND0 students 2019-2020.

Graphic design: Céline Wouters

Published by SND0 – School for New Dance Development 2022

Edition: 100 copies

Printed at Drukkerij Zwart op Wit, Belgium